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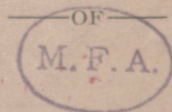
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DESCRIPTION

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COLLECTION



JAPANESE SWORDS

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INTRODUCTION

The purpose of this study is to investigate the effects of the proposed system on the performance of the system. The study is divided into two main parts: a theoretical analysis and an experimental evaluation. The theoretical analysis is based on the principles of the system and the results of previous studies. The experimental evaluation is based on the results of a series of experiments conducted under controlled conditions. The results of the study are presented in the following sections.

The study is organized as follows. Chapter 1 presents the background and motivation for the study. Chapter 2 presents the theoretical analysis of the system. Chapter 3 presents the experimental evaluation of the system. Chapter 4 presents the conclusions and future work.

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INTRODUCTION.

In Japan the sword formed the chief distinguishing badge between the gentry and the commoners, and the difference between these two classes was exceedingly great. A sword was loved and ~~revered~~ by its owner as he would love his own child, and if there was any preference it would often be in favor of his cherished weapon.

To make this more perfect was for thousands of years the aim of every swordsmith, whose occupation was a highly honored one in Japan, so high that even princes felt proud at achieving proficiency in forging. Everything pertaining to the sword, all its ornaments and belongings, shared in the reverence shown to the weapon itself. The art of carving, in which the Japanese excel all other nations, owed its origin to the desire to give a fitting setting to their blades, and it is no cause for

surprise that under these circumstances such a highly artistic people should have accomplished so much. As family after family of famous swordsmiths arose they were quickly followed by families famous for making ornamental settings for these weapons. Every such ornamenteer or carver mixed his own metals, made his own designs, and carved with his own hands. His secrets were his own, not to be divulged, but were handed down from father to son. Western science is still unable to imitate those matchless compositions in the beauty of their design and coloring. There are hundreds of such compositions. The two principal ones are called shakudo and shibuichi.

Shakudo is a composition which may be called gold bronze. The best shakudo is composed of one part of gold, seven to eight parts of copper, and a number of other substances to give it the desired shade of color.

Shibuichi means literally four-one, or a metal composed of one-fourth part of silver and three-fourths copper. This is the composition of ordinary or third class shibuichi. In very fine shibuichi the proportion of silver often amounts to 75 to 80 per cent. of the whole. A variety of substances are used to give to it,

as well as to shakudo, its deep, rich color. Among these may be mentioned gunpowder, borax, vinegar, sulphate of copper, salt, verdigris, alum, white metal, Indian ink, seaweed, and lye. The process of making these metals is very slow and tedious, taking months and months to complete, and in course of time the coloring of fine shakudo and shibuichi (by oxidation probably) constantly improves.

The settings and the ornaments on the sword and its scabbard are as follows named in order as they appear, from the head of the hilt to the tip of the scabbard:

Kashira—At the head of the hilt.

Menuki—The ornaments on either side of the hilt midway of its length.

Fuchi—The band around the base of the hilt.

Tsuba—The guard.

Seppa—The ring of the hilt below the guard.

Habaki—The setting for the base of the blade.

Fuchigane—The band around the top of the scabbard.

Dogane—The band around the scabbard just below the fuchigana.

Kodzuka—The handle of the small knife inserted in the scabbard.

Kogai—The dagger-shaped ornament on the reverse side of the scabbard from

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the kodzuka.

Kurikata---The ring for the sword loop.

Saguri---The ornaments on either side of the scabbard midway of its length.

Kojiri---The tip of the scabbard

The swords described in this catalogue do not constitute the whole collection. Those have been selected for description which are the most important as representative weapons giving a comprehensive idea of the different methods and characteristics of ornamentation and of the quality of the blades.

16. This and number 37 are companion swords. Both blades are by the most celebrated maker of modern times, Koyama Munetsugu. They were forged in 1833 by order of Manabe, Duke of Shimosa, who was then Privy Councillor of Japan. The hilts are inscribed, on one side *Munetsugu*, on the other *Namu miyo horenge kiyo* (the principal formula of prayer used by the Nichiren sect of Buddhists). The guards are of iron. On their upper surfaces are figures of the demon Kings (Ni-O) in relief, the bodies of shibuichi, the arms, head and lower limbs in copper bronze, the garments of shakudo, the girdles and streamers of gold. On the under surfaces are incised figures of the arrow-bearers of the Kings, that on the larger sword being the Bearer of the Left and that on the smaller the Bearer of the Right. On both guards is also the inscription *Sh'ichiju ichi o Miboku* (Miboku, an old man of 71), the name of the maker of the guards and other furniture of the swords. Under these inscriptions is a gold square with the incised characters Masanobu, Miboku's family name. The hilts of both swords are wound with silk braid over shark-skin and both scabbards are of shark-skin highly polished. The ornaments on hilts and scabbards are representations of various gods, beautifully carved in solid gold. On the kashira of this sword is the god Fudo in an aureole of flame with a sword in his right hand and a coil of rope in his left. The two Menuki represent the

gods Bishamonten and Tamonten. On the seppa is the god Marish'ten riding on a wild boar. On the kurikata is the goddess Kwanon. The saguri is a figure of the sacred dog Ama-inu, while on the kojiri is the god Suijin.

17. A sword used on state occasions only; called a Tachi. The scabbard is of very fine gold-lacquer extraordinarily beautiful in color. It is inlaid with the crest of the Daimio many times repeated in gold and gold-lacquer. The hilt is of solid silver with the same crest for an ornament. A solid chased silver crest forms the saguri. All the ornaments of the sword are of solid carved or chased silver. The hangings are of leather and solid silver and the cord and tassels of red silk and gold threads. The blade of this sword is as fine a one as can be found in Japan. It is a very rare example of the best grade of work of the sword-makers of the country. The value placed upon it by official experts some time ago, when swords were worn in Japan, was \$1,000. The blade was made by Sanjo-kokaji Mune-Chika of Yamashiro, in the period of Ei-en 987-9.

20. A long sword. The scabbard is of fine gold-sprinkled lacquer and a brilliant effect is produced by the manner in which the lacquer is laid on in long wavy lines. The ornamentation of both hilt and scabbard is principally in solid silver and of a floral character, many of the different flowers of Japan being represented. One Menuki is a gold flower and the other is a representation in gold, silver and shakudo, of the *hoo*, a fabulous Japanese bird. The hilt is wrapped in whalebone over shark-skin. The skin in this instance is as near perfect as can be according to the Japanese measure of perfection, for it has, as will be observed near the upper part of the hilt, three protuberances showing a regular grada-

tion in size and in distance from each other. The kojiri extends high up on the scabbard until it meets the saguri and is a beautiful piece of work. This blade was made in the period of Oei, 1394 to 1427, by Kongo-Bioye Moritsugu of Chikuzen.

25. A long sword. This is a companion to number 42, and is like it in general character. The scabbard is of lacquer in bronze, gold and green. The kashira is of copper-bronze in basket-work, and the guard is also of copper-bronze roughened or stippled. The crest of the owner is reproduced in the ornamentation in a very unique and artistic manner. The crown of it appears in the kashira while its shape is continued and completed in the silver fuchi and fuchigane. The menuki is a gold flower of the *kiri* tree and the kurikata is a *kiri* tree in gold and silver. The saguri is a figure of the fabulous bird, the *hoo*. The kojiri is of silver and similar in workmanship to that of the companion sword (42). The handle of the kodzuka is of silver with waves in silver and a lion and a turtle in gold.

27. A long sword. The scabbard is of black lacquer inlaid with mother-of-pearl butterflies, grasshoppers and other insects, producing most delicate color effects. The entire ornamentation of this sword relates to hunting and fishing and out-door life. The kashira represents in gold and shakudo a hunter jumping on the back of a wild boar to kill him, a pictorial presentation of a famous Japanese tale. One menuki represents Ebisu, the god of fishermen, riding on a dolphin, and the other is a group of Buddhist priests starting out on a fishing excursion; both these ornaments are in gold, silver and shakudo. On the fuchi a hunting scene is represented, with figures principally in gold, of a sportsman on horseback turning around toward a deer which he has

just brought to the ground with an arrow, and of two dogs scampering after. The guard is a remarkable piece of workmanship. One side is of silver and the other of bronze, the two parts being firmly welded together. The silver side has in low relief cherry blossoms in silver and a pheasant in silver and shakudo; the bronze side has the incised trunk of a tree and silver flowers in low relief. Upon the kurikata are silver waves and a gold crescent moon. The kojiri is a hunting-bag in silver. The blade was made by Suke Sada, resident of Osafune, in the province of Bizen, in the period of Gen-ki, 1570-3.

28. A dagger ornamented in shibuichi. The scabbard is of black lacquer highly polished and spattered with fine gold and lotus leaves. The kashira represents a *rakan*, or disciple of Buddha, with a tame dragon. One menuki is a figure of Bishamon, an ancient warrior—now reverd as a warrior divinity—riding on a white charger. The other menuki is an image of Mari Shiten, the three-faced, six-limbed god of war, riding on a wild boar. In the fuchi is the representation of a *rakan* causing flowers to spring from a vase. The guard is ornamented with representations of rocks, flowers and clouds and figures of a Sennin (a wizard), and an acolyte, evolving a dragon out of a *teppatsu*, or sacred bowl. The dogane is engraved with a dragon and clouds and the name of the maker of the sword, Tsuchiya Yasu Chika. The kurikata is ornamented with the figure of a dragon and a *teppatsu*. An image of Buddha with a gold aureole constitutes the saguri. The kojiri is ornamented with a figure of a *rakan* holding aloft a gold *teppatsu*, the smoke ascending from which develops into a dragon. Upon the kodzuka is a representation of Emma, the Buddhistic Pluto, and Jiro, the protective

god of children, going out on a fishing excursion, followed by an imp who appears on the reverse of the kodzuka, carrying the fishing poles. On the blade there is engraved on one side the figure of Mari Shiten in the form of a normal man, and on the other in Sanscrit letters a prayer invoking the protection of the same god to keep away evil spirits. The handle of this sword is finely finished in whalebone wound over shark-skin. The blade was made by Nao Tane, resident of Yedo (Tokio), in the period of Tem-po, 1830-43.

29. A short sword. The scabbard and the hilt are of wood profusely and minutely carved with leaves and branches. The scabbard is irregularly covered with figures, in high relief, of snakes, worms, snails, butterflies, and a variety of other insects made from different colored woods, mother-of-pearl, ivory, and malachite. The crown of the hilt is carved to represent a kashira in form of a beetle, the head extended. The kurikata is a beetle in ivory and wood. The kodzuka is decorated similar to the rest of the sword, and the whole work is remarkable for the fine artistic way in which it has been conceived and executed, gracefully and harmoniously. The blade of the sword has a tree engraved upon it.

31. A short sword. The scabbard is of mulberry wood artificially roughened by being exposed to the action of running water and then rubbed with soft straw. The kashira and the fuchi are made of very fine shakudo, the finish being plain, a quality called *nanako*, requiring a great deal of expert work to perfect it. One menuki represents Fungen Bosatsu, an ancestor of Buddha, from whom he learned behavior, morals and bodily accomplishments, and the other Monju Bosatsu, another ancestor, who instructed Buddha in letters and literature. Both figures are in gold, silver and bronze, the former

on a bronze elephant with the tail of a horse and the latter accompanied by an *oni*, or familiar spirit. From an inscription on the hilt it appears that the menuki were carved by Hama no Kisui, and the hilt by Yoshioka Inaba no Ske, both of whom were celebrated carvers of old Japan. The fuchigane of lacquer and copper bronze ornamented with gold is in the shape of a *mokugio*, a sort of wooden gong used in temples. The guard is of silver with cloud engraving. The kurikata is in the form of an *oni*, or spirit, such as is usually placed on the gates of Shinto temples to ward off evil spirits. The kojiri, of fine shibuichi, represents one of the large bells used in temples. The *rindsu*, the top of the bell, in the shape of a double-headed dragon, is here made of a peculiar gold-mixed brass. On the blade of the sword is the incised figure of the god Fudo and an inscription. The blade was made in the period of Kei-cho, 1596-1614, by Kuni Hiro, resident of Ichijo Horikawa, in the province of Yamashiro.

32. A dagger with very fine shakudo ornaments. The scabbard is of old black lacquer grained like leather and of a dull finish. On it, also, in dull-finished lacquer, are a bell and a hammer for striking it, and a conch-shell trumpet with string attached. The kashira is ornamented with a figure of Shuso, a well-known personage of Chinese history. The hilt is finely made of whalebone wound over shark-skin, and the mentuki kept in place by threads of whalebone, are figures of Bishamon, one of the gods of war, carrying a standard and a lantern, and of Fudo, the god of fire, circled about with flames, and carrying a sword and a coiled rope. On the fuchi are the figures of Kan U and Jintoku, who, together with Chohi, constitute the great trio of leaders whose names are the most celebrated in Chinese history.

On the fuchigane are ornaments consisting of a breast-plate, visor, and small silver bell, such as is used in temples. The kurikata has for an ornament the figure of Chohi, the third in the trio of great Chinese leaders, in gold, silver, shakudo, and shibuichi. On the kodzuka, inlaid in gold on shakudo, is a representation of a drum and a curtained army tent, half of the back and the edge of which is of solid gold. The kojiri is ornamented in gold, silver shakudo and shibuichi with various instruments of war, a helmet, bow and quiver of arrows, a marshal's baton, a field drum, and a standard tipped with a tongue of flame. The blade of the sword was made in the period Gen-o, 1319-20, by Kane Uji, a resident of Shidsuyama.

33. A short sword. Scabbard and hilt are of solid silver. The ornaments are principally of shibuichi, of remarkably fine quality, probably nearly ninety per cent. silver. The decoration consists of waves incised, and fishes and sea-birds in relief, in gold, shakudo and shibuichi. One menuki is a crane and the other a turtle: both are accompanied by the representation of the sacred ball, a sign of purity. One saguri is a fish in high relief in shibuichi, a very artistic piece of work. The other saguri is a representation of the Chinese wizard Koisen-nin riding on a fish. The blade is engraved with a picture of an old-fashioned sword or *ken*. The blade was made by Kane Masa, resident of Seki, in the province of Noshiu, in the period of Cho-roku, 1457-60.

34. A short sword in a scabbard of black lacquer, inlaid with wisteria blossoms and leaves in mother-of-pearl, silver, gold lacquer and lacquer. The kashira and the fuchi, both of shibuichi, are ornamented with cherry flowers in silver and bundles of kindling wood in shakudo. The menuki are shibuichi flower chariots

covered with silver cherry blossoms. The tsuba is of silver and shakudo in alternate diamonds. The seppa is of shakudo with gold edges and the habaki of heavy gold plate. On the handle of the kodzuka in shibuichi and silver are a nut and leaves of the *doguri* tree. A silver butterfly forms the kurikata and the kojiri is of chased silver. The blade was made by Fujiwara no Kun Yoshi, a resident of Yedo (Tokio), in the period of Kio-wa, 1802-4.

37. A short sword. This is a companion of number 16. The features common to both swords are described under that number. The ornaments of this sword, like those of its companion, are of beautifully carved gold. On the kashira is the god Senji Kwanou. The menuki represent the gods Bishamouten and Tamouten. On the seppa is the six-handed god Taishaku seated on a lotos leaf. The kodzuka has the god Niyorai on its hilt, and on the other side the inscription *Sh' chiju ichi o Miboku* (Miboku, aged 71), the name of the maker. On the blade of the kodzuka is the inscription *Omi no kami Sukenao saku* (made by Sukenao, knight of Omi). The kogai has on one side the figure of Daikoku, god of rice or wealth, and on the other the inscription *Sh' chiju ichi o Miboku*. The Saguri is the figure of the sacred dog Koma-inu, and on the kojiri appears the representation of the god Yemma.

39. A long sword. The scabbard is of lacquer made to imitate bamboo. The rich, strong color is very effective. The decoration presents a very artistic and harmonious scheme of design. The ornaments are mostly of solid silver and represent grasses, birds, rabbits, and other things suggestive of wild out-door life. The kashira is surmounted by a sitting bird. Both menuki are representations of the *Usagi*, a rabbit with extraor-

dinary long ears. The fuchi and tsuba are adorned with grasses. The kurikata is a bent bamboo joint resting upon a bamboo leaf. The saguri of silver, gold and shakudo is a seashore scene with waves, a boat and fish baskets. The kojiri is made of bamboo joints in silver. The blade was made in the period of O-ei, 1394-1427, by Nobu Kuni, resident of Yamashiro.

42. A sword in a scabbard of fine lacquer made to imitate polished cherry wood and agate. The ornaments are principally in plain or chased silver. One menuki is in solid gold and shakudo. The fuchi is made of copper bronze and the tsuba of yellow-bronze. A silver dragon beautifully carved forms the kurikata. The kojiri is of silver, solid at the tip, but gradually growing thinner as it reaches upward on the scabbard until it becomes almost like lacquer. The kodzuka, in gold and silver, has a representation of Ko sekko, a famous Chinese wizard, on a horse, while on the kogai is a figure of Chorio on a horse in gold and silver. The whole work on this sword is an excellent example of studied irregularity in decorative art made to thoroughly harmonize.

46. A dagger mounted in solid silver with gold ornaments. In the ornamentation the death motive has been taken up and carried with admirable artistic effect throughout. An inscription on the kojiri says, *Okio no dzu ni yori kore wo horu*, (This has been made after a sketch by Okio). Okio was a noted Japanese painter of ghosts, and the whole ornamentation is an adaptation in silver from one of his paintings. The scabbard is of black lacquer highly polished. The representation of the head of a ghost forms the kashira. The menuki represent a snake, which is an attendant upon ghosts in Japanese folk-lore, and an old straw hat, such as is worn

at funerals, with a snail upon it. The fuchi and the fuchigane together represent an old battered lantern, such as is used at burials, with a vine creeping over it. A skull and cross-bones form the kurikata. The kojiri represents an old *yukan oke*, a bucket used in washing the dead. Out of this bucket rises a ghost done in silver and reaching high up on the scabbard. The figure is that of a female, as Japanese ghosts are nearly always represented as of that sex. The blade has an inscription to the effect that it was made in the first year of Sho-o, 1283-93, by Rai Kuni Tsuge of Yamashiro.

49. A small sword having upon it a complete exposition of the celebrated *shichifukujin*, or family of the seven gods of wealth and happiness, Bishamon, Hokurokujin, Jirojin, Daikoku, Ebisu, Hotei, and Bentensama. The scabbard is of old black lacquer clouded and streaked with wavy lines in red. On the kashira is a figure of Hokurokujin, the god of learning, in shibuichi. The two menuki represent in copper bronze Daikoku, the god of rice, or wealth, and Ebisu, the god of fishermen. On the shibuichi fuchi is a shakudo dragon soaring among the clouds, emblematic of Bentensama, the goddess of mercy. The figure of an angel in gold and silver is inlaid upon the shibuichi tsuba. The seppa and habaki are of solid gold plate. On the handle of the kodzuka appears a shibuichi figure of Hokurokujin with a roll in his hand. On the kurikata is a figure in shakudo, inlaid with gold, of Hotei, the god of religion and the patron of children. He is here depicted as he wakes in the morning with a very bad headache, the result of too deep potations the previous night. The kojiri is of shibuichi engraved with cloud effects. On one side, rising out of the clouds and worked in copper, is Bishamon as the god of war in full armor. On the other side

is an *oni*, or evil spirit, also in copper, fleeing at the sight of Bishamon. Engraved on one side of the blade is Jirojin, the god of long life, and on the other side a crane, also emblematical of long life. The blade was made by Kotetsu Oki-Sato, of Yedo (Tokio), in the period of Kwan-ei, 1625-44.

51. A short sword. The scabbard is of black lacquer profusely inlaid with silver leaves. On the kashira and fuchi are silver leaves in low relief. The menuki are birds in gold and shakudo. The guard is of silver in imitation of bamboo. Silver leaves in low relief adorn the handle of the kodzuka. The blade was made in the period Kem-mu, 1334-5, by Kane-Mitsu, of Osafune, in the province of Bizen.

53. A short sword. The scabbard is a fine specimen of the Japanese use of *shu*, the famous Chinese vermillion lacquer. The hilt is of old leather and bears a gold-plate crest of the owner. The kurikata is made of two silver prawns with their tails interlocked. The kojiri of solid silver is made to look like the head of a fish with open mouth.

58. A short sword. The plain wooden scabbard is an article such as spare swords are kept in. The blade is a fine specimen of artistic workmanship. On one side the figure of Fudo, the god of fire, is incised, and on the opposite side is the historical *ken*, or sacred sword of Japan, with a dragon twined about it.

60. A long sword with a highly polished black lacquer scabbard. The kashira, of solid silver, represents waves, and the fuchi is similar in character. The menuki are gold-plated dragons. The guard is a rare piece of work. It is very old, of yellow bronze inlaid with enamel, a kind of material extensively used in China but only rarely in Japan, and then almost exclu-

sively on sword ornaments. The scheme of decoration is Indian in character. The whole is a good example of old Japanese enamel work. The kodzuka, the kurikata, one saguri, and the kojiri have solid silver decorations. The seppa and the habaki are of heavy gold plate. The other saguri is the figure of a mythological savage with long legs and short arms. The blade is channeled deep on each side near the back to allow blood to run down to the guard. The blade was made in the period Ten-wa, 1682-4, by Tada-Yuki, resident of Takada, in the province of Bungo.

61. A short sword, with solid gold ornaments of birds and flowers. The scabbard is made of alternate spiral bands of yellow shark-skin and black leather. On the kashira are birds and flowers in gold, silver and shakudo. One mēnuki is a gold basket and the other is a group of birds in gold and silver. On the fuchi are representations of pheasants and flowers, and the same designs are seen on the kurikata and the kojiri. The handle of the kodzuka has a gold crane and flowers. The ornaments were made by Ishigoro Masaaki. The blade was made in the period of Bun-ki, 1501-3, by Kane-Nori, a resident of Seki, in the province of Noshiu.

63. A long sword with a very handsome black lacquer scabbard inlaid with malachite, or lacquer in imitation of malachite. The kashira and the fuchi are of yellow bronze. Upon the former is the head of Kanu, a Chinese philosopher, and upon the latter a figure of another historic personage. The mēnuki are birds in gold, silver and shakudo. The iron guard is wrought in open work after a leaf design. The hilt is of black lacquer wound with silk. On the kodzuka is a clover leaf—green to correspond with the decoration of the scabbard

—with a gold snail resting upon it. The blade was made in the period of Kem-mu, 1334-5, by Naga Yoshi, of Osafune, in the province of Bizen.

64. A short sword. A peculiar style of workmanship is illustrated in this sword. It is seen conspicuously in the scabbard, which is made of different kinds of lacquered wood twisted together. The same scheme of ornamentation is carried out on the kurikata and the saguri, which are composed of alternate concentric bands of gold and shakudo. The tsuba is of similar construction, and the kashira, fuchi and tsuba are each of copper bronze, ornamented in low relief with country scenes—houses, temples, gates, birds and flowers—in gold, silver, shakudo and shibuichi. The kodzuka has similar ornamentation in shakudo. The menuki are snails and turtles of gold on shakudo leaves.

66. A small sword. The scabbard is of fine old lacquer in imitation of the bark of the cherry tree, beautiful in color and with gold-lacquer leaves plentifully scattered over it. The kashira, of shibuichi and shakudo, represents a female demon. The menuki is a solid gold *ja*, a fabulous creature, half dragon and half snake, coiled about a *ken*, or sword. The fuchi, in shibuichi, is ornamented with a bell, a cherry tree and cherry blossoms in gold. The tsuba is of solid silver with a heavy thick rim of gold. An inscription is graven upon it. The seppa and the habaki are of solid gold plate. Upon the kodzuka, in shakudo and gold, is the representation of an ancient religious procession, accompanying the Mikado, going to the temple in his chariot. The kurikata, in shakudo, is ornamented with cherry blossoms in gold and with a gold straw hat. On the opposite side of the scabbard is a *shimoku*, or hammer, in relief in shakudo and gold. An open fan of silver and gold con-

stitutes the saguri. The kojiri is composed of alternate bands of very fine shibuichi and shakudo, with gold full-moon-shaped medallions on both sides. The kojiri as a whole is in the shape of a kind of hat worn by the person speaking the introductory complimentary address before the beginning of a play at the theatre. The lower part of the blade is in open work, presenting the design of a snake coiling about a *ken*, the design being the same as that of the gold menuki.

68. A short dagger in an ivory scabbard, which has carved upon it in low relief a profusion of butterflies, grasshoppers, beetles, and other insects, each of which is a perfect gem of artistic workmanship. The kashira is ornamented with butterflies in silver and shakudo. One menuki is an elephant and the other a beetle, both of solid gold. The fuchi, fuchigane, kurikata and kojiri are each ornamented with very heavy solid gold sprays of flowers. The saguri represents a bevy of partridges in a field of flowers, the work being in very high relief. On the blade is the figure of a dragon surrounded by clouds, and an inscription in Sanscrit. The blade was made by Kane-Shige of Seki, in the province of Mino, in the period of Bun-an, 1445-9.

76. A dagger with scabbard and handle of ivory, carved with figures of men and trees. On the hilt is the figure of a priest causing by incantations a waterfall to spring from the *teppatsu* or sacred bowl, which he holds in his hand. A boy attendant stands near him. On another part of the hilt is the picture of a Buddhist priest seated near a vase preaching. On the scabbard is seen a group of Buddhist teachers in a grove of trees. One of them holds a *teppatsu* from which he is evolving a dragon, which extends upward the full length of the scabbard, finally forming in its upper part the decoration

of the kodzuka. The blade was made by Nobu-Hide, a resident of Yedo (Tokio), in the period Tem-po, 1830-44.

78. A dagger mounted in gold. The scabbard is in black lacquer with beautifully executed clouds and storks in gold, the storks in high relief. The ornaments are solid gold carved in the same design. On the habaki is the Imperial crest, showing that the dagger must originally have been in the possession of a member of the Imperial family. On the lower face of the hilt is the inscription, *Takao kore wo horu* (this was carved by Takao), referring to the carvings on the gold mountings. The blade was welded by the celebrated sword-smith, Soshu Tsunemune, the third of the Tsunemune line, who was a protege of the Hojo house of Odawara, and flourished from 1490 to 1535. On the hilt is his name, Soshin ju Tsunemune (Tsunemune of Soshin). On the blade there are incised, on one side, a sword with a dragon coiled about it, and on the other, in Pali characters, the words Kan-man, the Buddhistic appellation of the god Fudo, "kan" signifying the sword which Fudo carries in his right hand, and "man" the coiled rope in his left.

79. A short dagger in a scabbard inlaid with silver and gold lacquer, mother-of pearl, and a fine lacquer of a greenish tint. All the ornaments are of solid silver. They are in each case made up of small columns of irregular lengths bound together like organ pipes. The effect is very rich, harmonious and artistic. The habaki is of gold and the seppa of solid silver. The blade was made by Hisa-Naga of Seki, of the province of Mino, in the period of Tem-po, 1830-44.

For Reference

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